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AMERICAN ART NEWS.

VOL. VIII, No. 24.

NEW YORK, MARCH 26, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.

See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Clark Gallery, 566 Fifth Avenue—Paintings.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue—La Place collection of antique art and art craftsmanship.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Works of art.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Maggs Galleries—Rare Americana, engravings, autographs and rare books.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

PELLERIN COLLECTION SOLD.

The news comes by cable of the purchase by Durand-Ruel and Sons in Paris, in conjunction with Bernheim Jeune and Casseres, of the noted Pellerin collection of thirty works by Manet, for two million and a half francs (\$500,000). The collection also contained fifteen examples of Cezannes, but these were not sold. Most of the Manets have been already sold to German museums and collectors. The collection included the famous pictures "Dans l'Atelier," "Nana," "The Bar-Folies Bergeres," and the "Portraits of Monet and Family in the Garden."

A WEST FOR WASHINGTON.

The important and unusual example of Benjamin West, "Cupid and Psyche," reproduced on this page, was recently sold by the Blakeslee Galleries to the Corcoran Gallery, Washington, and is now in the place of honor in the Northeast Gallery in that building. This canvas, which is dated 1808, will surprise American art lovers, few of whom are aware of the fact that Benjamin West in his prime was a great colorist, and a painter of rare distinction. This picture, which is typical of his classical period, is exceedingly rich in color quality and beautiful in tone, while the painting of the flesh recalls Etty. The Corcoran Gallery is to be congratulated upon this acquisition of so fine an example of the distinguished early American painter, and the first President of the Royal Academy of London.



CUPID AND PSYCHE.

By Benjamin West.

Purchased by the Corcoran Gallery from the Blakeslee Galleries.

A L'HERMITTE FOR HARTFORD.

The large and finely typical landscape by Leon L'Hermitte, "La Marne," has just been purchased from the Knoedler Galleries by Mrs. Mary J. Munsill, who has presented it to the Morgan Memorial Museum at Hartford, Conn., in memory of her son, Marcus Munsill. It is considered one of the finest L'Hermites in the world, and was painted for the Salon of 1903. The subject is "Mont SaintPère," the birthplace of the artist, which is about sixty miles from Paris, on the way to Rheims. The canvas measures 7 x 5.

KAHN BUYS A REMBRANDT.

An important and most interesting bust portrait by Rembrandt, entitled "A Jewish Student," especially mentioned by Dr. Bode in his "Catalogue Raisonné of Rembrandt's Works," and well known to lovers of the master, has been sold by Scott & Fowles to Mr. Otto Kahn, the recent purchaser of the Frans Hals "Family Group." The figure, which was necessarily a large one, is not given.

A HURRIED MILLIONAIRE.

A story of an "American millionaire in a hurry" is being told in London in connection with Gainsborough's famous portrait, "The Blue Boy," belonging to the Duke of Westminster in Grosvenor House.

A year or two ago an art dealer called at the house and sent word to the Duke that he represented a famous American millionaire, who wanted instant possession of "The Blue Boy," as he was sailing the next day. The dealer brought with him an open check for \$125,000 and had a four-wheeled cab waiting to take the picture away.

The millionaire had instructed him that if the frame was too large for the cab he could bring the picture unframed without deducting anything for the frame. But even this inducement could not tempt the Duke to part with the picture.

Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

SALES.

Anderson Auction Co., 12 East 46th Street—The collection of etchings and engravings collected by the late Russell Sturgis, architect-author, Mar. 28, 29 at 8.15 o'clock.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—Ancient and Modern paintings collected by the late Herman Linde, Mar. 31 and Apr. 1 at 8.00 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—The La Place collection of antiques and objects of art craftsmanship, Mar. 28 and following days at 2.30 o'clock.

YERKES SALE DATES.

Mendelssohn Hall, 113 West 40th Street—The American Art Association will sell the Yerkes collection of paintings, Apr. 5, 6, 7 and 8 at 8.15 o'clock. Admission by card.

Mendelssohn Hall, 113 West 40th Street—The American Art Association will sell the Yerkes Collection of Oriental rugs and tapestries, Apr. 8 at 2.15 o'clock. Admission by card.

Yerkes Mansion, 864 Fifth Avenue (S. E. Cor. of 68th St.)—The American Art Association will sell the rich and costly furnishings, embellishments, statutory and other artistic property and the magnificent library, Apr. 11, 12 and 13 at 3.30 o'clock, and Apr. 13 at 8 o'clock. Admission by card.

A SALON DES REFUSES.

New York is to have a Salon des Refuses, in the exhibition of what is called the Independent Artists, to open next Saturday, April 2, in the Galleries Nos. 29-31 West 35 Street and to be open daily from 10 to 10, Sundays included, and which will close April 27. Exhibits will be received only today, and varnishing day and press view will be held next Friday, April 1, with a reception the same evening. The exhibition has been organized by a number of older and younger painters, most of whom are members of the so-called "Eight," and who are headed by Robert Henri, John Sloan, Everett Shinn, Arthur B. Davies, James E. Fraser, Ernest Lawson, William Glackens and Walt Kuhn. The hanging committee is composed of George Bellows, Arthur B. Davies, Guy DuBois, James E. Fraser, W. Glackens, Robert Henri, Walt Kuhn and John Sloan. The exhibition has been arranged on a novel plan, as all the exhibitors have been asked to contribute certain fees for the purpose of covering the expenses of the display. These fees amount to \$10 for one picture, \$25 for three, \$18 for two and \$30 for four, and it is stated that all monies for commissions on sales, in excess of expenses, will be applied to a pro rata refund of the above entrance fees. This plan is a modification, or rather amplification, of that originated and followed out by the Allied Artists Association of London, which holds an annual exhibition, without jury, of artists' works in the Albert Hall, and charges a flat rate of one guinea or \$5.25 to each contributor, who can send in as many works as he or she desires.

This coming exhibition is arousing much interest among the artists and collectors, as it is generally looked upon as a realization of the long discussed plan of an exhibition which would give those painters opposed to the Academy and who never send to its displays, those whose works although accepted by the Academy jury are returned through lack of space to hang, and still others of decided revolutionary tendencies, an opportunity to show the products of their brush together, and to make an independent appeal to American art lovers. The new galleries are said to be admirably adapted to the exhibition, large in size, and well lit, and it is expected that some fifty painters and sculptors will be represented by more than two hundred works. John Sloan is secretary and treasurer and his address is 165 West 33 Street.

On the third floor of the building there will probably be a large supplementary exhibition of drawings in all mediums. An artist exhibiting in this section will be required to pay a fee of \$10 only.

PICTURES BY DOROTHY RICE.

Miss Dorothy Rice is holding an exhibition of forty of her works in oil, at her apartment in the Ansonia. The exhibition is a creditable one for the young artist, who draws well, paints with a vigorous brush in broad style, and gets excellent effects. Miss Rice paints rapidly, two canvases a day, and has executed all the works in the exhibition in the last four months. Her types are from the humbler element, and are fierce and pathetic, as the case may be. Among the larger canvases are "The Bread Line" and "Moving Pictures," in which she has depicted various expressions with success. "An Anarchist," "An Italian," and "An Old Coquette" are strong studies, and are well done.

MATHER ON ACADEMY.

Mr. F. M. Mather, art critic of the Evening Post, is not satisfied with the present Academy exhibition. "Such exhibitions," he says, "are neither worthy of the history of the Academy nor of the public they profess to attract," and he proceeds as follows:

"Now the Academy exhibitions cannot last on the present basis. This is the eighty-fifth; the hundredth will hardly be reached unless a miracle be performed meanwhile. An exhibition of art must serve either the purposes of pleasurable display or those of a mart. This does neither. It attracts few visitors and fewer buyers. In the life of the city it is an episode without importance.

"It would be pleasant to share the general complacency, and to say that the present show is in no wise essentially different from those of ten years past. So a man with hardening arteries might flatter himself that his condition was stationary, not realizing that unless he makes new tissues he will not long be even a survival."

And then touching remedies, he says: "Only two dignified courses are open. Shut up shop, retaining the organization as an honorary institution; or move forward and make a bold attempt to catch the curiosity of the town. Meantime the Academy waits in the hope of a Mæcenæ. May he be provided, and promptly. Unless the Academy gets its change of air soon even *aurum potabile* will have been administered too late."

AMERICAN ART IN GERMANY.

A special cable, to The New York Times from Berlin, says the exhibition of American art opened at the Royal Academy by the Crown Prince has had, on the whole, a cordial reception.

The comment of the German critics is not wildly enthusiastic, but it is more than benevolently patronizing. There are only isolated instances of downright ridicule and disapproval, and several which are notably appreciative in tone. Dr. Wilhelm Bode, of the Prussian Royal Museums, said to a correspondent:

"I have not had an opportunity to inspect the exhibition thoroughly. My superficial impressions, however, are of the best. I should say that the exhibition was a disappointment chiefly in the failure to portray America. That is, it is rather lacking in works which typify the life of the country in its most characteristic aspects. One would like to see canvases depicting the throbbing life of New York Harbor or that of San Francisco, the maelstrom of the hustle and bustle of your great cities, forests of smokestacks telling of your mighty industrial development.

"The exhibition reveals that American artists still cling slavishly to portraits and landscapes as the noblest expressions of art. It shows, too, that America is still unmistakably under the influence of the French impressionists, and that her artists have not yet succeeded in emancipating themselves from European inspirations in general. Time will change all that. America is sure to develop a national art of its own within a generation.

"In everything pertaining to picturesqueness or technique your artists are most excellent, but they must overcome their inclination to imitate the old masters and combat the extremes to which Anglo-Saxon prejudices against the nude have gone."

BLACK AND WHITE DISPLAY.

The exhibition of pictures in black and white at the Salmagundi Club, which closes to-day, contained eighty-five works in oil, watercolor, black and red crayon, and etchings. "Home," a watercolor by Charles S. Chapman, took the first Shaw prize; "On the Meadows," by W. C. Fitter, a charming oil in soft brown and tints, the second Shaw prize; an etching by Arthur S. Covey, "The Coppersmith," received the third Shaw prize, and all were sold. Ernest D. Roth sent a group of etchings of Florentine scenes, and other etchings were by Addison T. Millar, Howard McCormick, Will J. Quinlan, and Leigh Hunt. Charles Warren Eaton sent a number of attractive "Monotypes."

"A Blizzard," a watercolor by Walter L. Burridge, graphically depicts Longacre

and the Times Building, and among the oils were "Summer Morning," by George Albert Thompson; "The Stream," in soft brown tints, by E. Loyal Field, and "Night," by J. P. McRickard, showing dark sky and water, with a distant shore of buildings, boats, and a few lights reflected in the water. Arthur E. Blackmore sent three attractive oils—"Nocturne," "Devonshire Cottage," and "Yeoford, Devonshire."

BARONESS TELMANN'S WORKS.

The Baroness Hermione von Preuschen Telmann, of Berlin, an unusual painter of considerable merit, has been showing about 200 works in oil, at 58 West 59th St., during the past week. A great traveler, the Baroness shows a number of scenes of temples and palaces in the East, and many charming small landscapes painted in Ceylon, Madeira, Siam, and India, with bold cliffs crowned with temples and monasteries, and tangled forests with a wealth of flowers. Especially successful are the flower panels, luxuriant masses, rich in color, and beautifully painted.

Originality is shown in four large panels, "The Vampire of Desire," "Assrael, Angel of Death," "Life Hunger," and "The Sphinx of Life."

The Baroness is often faulty in her drawing of the figure, but her coloring is rich, her technique good, and her designs original. Altogether the exhibition is very interesting and well worth seeing, and it is to be hoped that some of the pictures will be exhibited in a gallery where they can be shown to better advantage, and where the general public may have an opportunity to see them.

CORNOYER AT POWELL'S.

Paul Cornoyer is showing twelve oils at the Powell Art Gallery, until April 7. Seven are scenes in this city, in the artist's characteristic style, brilliant in sunlight and air, including "The Plaza—After the Rain," an autumn scene showing the mist clearing away after rain. "Night—Times Square" is brilliant with electric lights, "Bryant Park" is a summer scene, and two snowy winter scenes are effective. Country scenes are "Old Homestead" and "Moonlight," in Provincetown, Mass., "Chelsea—England," and "The Old Red House—Tuckahoe."

PORTRAITS FOR ACTORS' FAIR.

Six American artists have agreed to paint portraits of six prominent American actresses for the benefit of the Actors' Fund Fair, through the solicitation of Francis Wilson.

Ethel Barrymore will have her portrait done by Edward E. Simmons, Billie Burke by Albert Sterner, Mrs. Fiske by William T. Smedley, Julia Marlowe by Willard Metcalfe, and Margaret Anglin by Thomas W. Dewing. These pictures will be sold at auction at the close of the fair, Francis Wilson acting as auctioneer.

DUVEEN'S NEW HOME.

The new building that Duveen Bros. will erect on the site of the Kemp house at Fifth Avenue and 56 St. will be four stories high and will contain two large exhibition salons as well as a number of smaller show-rooms. There will be separate rooms for the exhibition of bronzes, antique furniture and porcelains. The style will be Louis XVI, and plans have been made for very costly interior decorations. The building will be ready in September, 1911.

WASHINGTON.

The opening of the new museum building of the Smithsonian Institution last week was a most interesting event to artists and art lovers, by whom it was largely attended. The paintings belonging to the National Gallery of Art have been installed in temporary galleries in the north wing of the new museum, where they will remain until some future day, when Congress sees fit to appropriate funds for a building to be used exclusively as a national art gallery. The paintings now in the temporary galleries and which have been admirably placed and hung by William H. Holmes, consist of pictures which have been accumulating at the Smithsonian as a nucleus for a national gallery, for the past seventy years, and include the Harriet Lane Johnston collection of old masters and the William T. Evans collection of modern American oils. The collection of Mr. Freer, of Detroit, Michigan, will not be transferred to Washington until his death.

One of the most interesting, as well as the most popular exhibitions at the Corcoran Gallery recently is that of Mrs. Bessie Potter Vonnoh, of New York, which consists of thirty-five or more sculptures in terra cotta and bronze, all of them diminutive, but making up in strength and originality what they lack in size. Some six or seven of the groups have been sold. One of these, "Day Dreams," was purchased by the Corcoran Gallery. This group represents two young girls reclining on a lounge, one holding an open book in her hand. The figures are charmingly expressive of reverie and utter relaxation. Their repose is in striking contrast to the figure of a dancer, which is another admired piece, life-like in its expression of movement, grace and rhythm. This was among the groups sold. Mrs. Vonnoh's child groups are perhaps broadest in their appeal, and are treated with a sympathy which has made them extremely popular. At present Mrs. Vonnoh, who is well-known in Washington, is spending some time here and is modelling a bust of Vice-President Sherman. Her exhibition at the Corcoran proved so popular that the management of the institution made arrangements to have its time extended.

The nineteenth annual exhibition of the Society of Washington Artists is now open to the public in the hemicycle of the Corcoran Gallery. Through the generosity of Ralph Cross Johnson two annual prizes are awarded for the best paintings exhibited. The first of these prizes, a sum of \$150, is awarded this year to Miss Ellen Day Hale for her strong and dignified "Portrait of My Mother." Miss Martha Noyes was awarded the second prize of \$100 for a charming profile study of a young girl in fancy dress costume. The jury on awards consisted of Frank D. Millet, Mrs. Henry K. Bush Brown, and William H. Holmes.

Richard N. Brooke, president of the society, exhibits several landscapes beautiful in color and gracefully painted. Among the most charming of these are his "Bend of the Stream," "The Shallows" and "A Sunlit Slope." James Henry Moser exhibits one of the most attractive pictures of the exhibition, "A Midsummer Night." Max Weyl shows "October Days," "Close of Day," and "On the Lower Potomac," all of them charming landscapes. Lucien Powell, known for his pictures of the Grand Canyon, shows a Canyon picture. In the painting the artist has caught the immensity, the grandeur and the desolation of the western scene, softened by a morning mist. Mr. Powell's picture has been purchased by Mrs. John B. Henderson, who will present it to the National Gallery.

EXHIBITION CALENDAR FOR ARTISTS.

- BUENOS AYRES AND SANTIAGO (Chili), South America.**
 International Fine Arts Exposition.
 Entry blanks must be received by Mr. John E. D. Trask, Commissioner-General, 120 No. Broad St. Philadelphia, Pa., before.... Mar. 31
 Works intended must be sent to W. S. Budworth, 424 West 52d St., New York City, express paid, before..... April 2
 Opening of Exhibition in Buenos Ayres..... June 5
 Opening of Exhibition in Santiago..... Sept. 15
- THE PLASTIC CLUB, Philadelphia, Pa.**
 Exhibition of Illustrations.
 Entry blanks must be received before..... Mar. 28
 Opening of Exhibition..... Apr. 8
 Closing of Exhibition..... Apr. 30
- AMERICAN WATERCOLOR SOCIETY, 215 West 57 Street.**
 Forty-second Annual Exhibition.
 Exhibits received..... Apr. 15-16
 Opening of Exhibition..... Apr. 24
 Closing of Exhibition..... May 22
- CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.**
 Jury meets in Pittsburgh..... April 7
 Press view..... April 27
 Opening of exhibition..... April 28
 Closing of exhibition..... June 30
- HANDICRAFTERS CLUB, 14 Nevins St., Brooklyn, N. Y.**
 Sixth Annual Spring Exhibition.
 Exhibit received..... April 6-7
 Opening of exhibition..... April 11
 Closing of exhibition..... April 20

AROUND THE STUDIOS.

John W. Alexander is still absent in the South. He was greatly missed at the opening of the academy exhibition. Mrs. Alexander has been commissioned by Mr. Charles Frohman to design the costumes for the coming presentation of Rostand's "Chantecler," in New York, and is at work upon them.

On exhibition at her studio in the Tiffany Apartments, 72d St. and Fifth Ave., is Mrs. Elizabeth Gowdy Baker's recently completed portrait in watercolors of the singer, Mrs. Fannie Kellogg Bachert. The lady, in a white evening gown, stands by a piano, on the top of which is a bouquet of pink roses, and a gray curtain sweeps behind her. Mrs. Baker is very successful in getting an excellent likeness, in the transparent tones of the flesh and drapery, and in the entire color scheme. The portrait will be presented by Mrs. Bachert to the Iowa Historical Society of Des Moines, which has asked for it.

Henry Havelock Pierce, photographer, of 741 Fifth Ave., has taken a whole floor in the same building, and after April 1 will be settled in his new studio, which he is now engaged in decorating and furnishing. Mr. Pierce not only does excellent work in his studio, but makes a specialty of taking portraits in private houses, and thus his sitters may be photographed in a favorite chair, and in a favorite room.

F. K. M. Rehn, accompanied by Mrs. Rehn, sailed March 9 on the Orotasa, for Bermuda on a pleasure trip and also in pursuit of new material for his brush.

Misses Marian H. Beckett and Katherine N. Rhoades held an exhibition this week in their Broadway Studio Building, of some recent works in oil, pastel and sculpture. Miss Rhoades, who is a pupil of John W. Alexander, showed some well drawn and colored figures of Normandy peasants, and a little sculpture had much charm. Miss Rhoades is particularly happy in some of her landscapes of the Maine coast. Miss Beckett is also a good figure painter and has modelled as well a little figure of a man in meditation, which has nice feeling and good expression.

F. Graham Cootes has made one of his charming red chalk portraits of Miss Harriot Daly, who is to marry the Count Anton Sigraay this month. It is considered an excellent likeness. The artist's success in this line of work is fast earning for him serious recognition.



THE FEAST OF HEROD.
 By Peter Paul Rubens.
 In the Hermann Linde Collection Sale.

Courtenay Pollock, the English sculptor who is spending the season here, is making a life-size statue of the late General Draper, in full-dress uniform. It will be cast in bronze and erected in a park adjoining the family home at Hopedale, Mass.

Mr. Pollock expects to spend the summer in Italy, after which he will return here next autumn to complete two equestrian statues.

Charles Bitteringer's painting of the beautiful library of the University Club, now at the Academy, is one of a series of interiors of famous rooms painted by this artist. In this work he is original. He has painted "The Blue Room" at the White House, several rooms at Versailles and the Louvre, and one of the Musée Carnavalet. These canvases are extremely decorative, with lovely color and charm of tone. His picture "After Dinner" at the present Academy exhibition is highly commended by artists and critics.

Miss Emily F. Peacock showed last week at her studio, 131 East 29 St., an exhibition of her work in jewelry, and some old jewelry. Among the latter are interesting pieces from nearly every country in Europe, including silver pieces from Iceland, Russian niello work, Marie Antoinette's opera glass, Scandinavian silver, and toe rings and anklets from India.

In her own work Miss Peacock showed a gold watch chain of original design, a quaint neck chain in silver with olive-green stones, and stones and antique coins set in rings of various designs.

Orenzo Cosentino is exhibiting in his studio, 1947 Broadway, a number of pieces of statuary in bronze and plaster. Among the life-size bronzes are a fine bust of Theodore Roosevelt, and a female bust, "Chrysis," the latter to be cut in marble. The smaller bronzes include a graceful "Bacchante," full of the spirit of the dance, and "Wind," intended for a candlestick, a drooping figure with clinging drapery swept by the wind, and holding a candle. In plaster is a group playing baseball, which Mr. Cosentino will take with him to Rome—where the game is unknown—and where he goes next week to establish a studio.

SALES FOR NEXT WEEK.

Hermann Linde Collection.

The pictures owned by the late Dr. Hermann Linde, and which are to be sold at the Fifth Avenue Auction Rooms, 333-341 Fourth Avenue, on Thursday and Friday evenings next March 31 and April 1, at eight o'clock, are well known to most of New York's art lovers and collectors. Dr. Linde, who died in Colorado a year ago, was an enthusiastic student of art, and had given much attention to the works of the old masters. He was very positive in his opinions, and in his collection are a number of works which are well worth the attention of connoisseurs.

Three well known and much discussed canvases, which Dr. Linde always claimed were unquestionably from the brush of Peter Paul Rubens, and which claim was supported by Professor Rooses, Adolph Rosenberg and Dr. W. Bode, as well as by Mr. Edward Dillon, will attract the most attention in the exhibition and sale. But there are in addition noteworthy works by L. de Vadder, Richard Wilson, Ab. van Beyeren, Sir Henry Raeburn, Hendrick Verschuring, Jan Fyt and Philip Wouwermans, together with several modern canvases, among them a portrait of General Grant, depicting him in the trenches before Vicksburg.

La Place Collection.

The week at the Fifth Avenue Art Galleries, No. 546 Fifth Ave., has been devoted to the exhibition of the La Place collection of antique art and art craftsmanship which is to be sold by administrator's order at afternoon sessions in the galleries every weekday afternoon of next week by Mr. James P. Silo.

The tapestries, which include fine specimens of the Italian and Spanish Renaissance, and XVIII century English periods are especially notable, and will attract all lovers of handsome weaves. There are also many art objects, old and modern, in crystal bronze, silver, porcelain, ivory, ornolu and carved wood, old Georgian silver pieces, and some fine pieces of old furniture, also gems acquired at famous sales both in Europe and America.

The Sturgis Collection.

An exhibition and sale of engravings and etchings of interest to collectors is announced by The Anderson Auction Company. It will be that of the collection of engravings and etchings formed by the late Russell Sturgis, to illustrate the History of the Two Arts, and will be held in the galleries, 12 East 46th Street, on March 28 and 29, at 8.15 o'clock. The collection contains among others such names as Albrecht Durer, Lucas van Leyden, Corot, Rembrandt, J. F. Millet, George Cruikshank, Josef Israels, J. McN. Whistler and F. Seymour Haden.

SAN FRANCISCO.

At the Art Institute have been shown etchings by Turner and the late oils of Ferdinand Burgdorff have been on view at Vickery's. An attractive example of Brown's is the "Golden Afternoon," at the same galleries, and Miss Ethel Weeks is well represented by her landscapes and watercolors. Edwin Howland Blashfield has sketches and mural decorations, among them "The Progress of Civilization," the original of which is in the dome of the Congressional Library at Washington, and "The Graduate," the theme of which is in the great hall of the College of the City of New York.

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Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
Munroe & Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 19 Rue Vavin

SOME SIGNIFICANT SALES.

We record with pleasure this week in our news columns, a number of important sales of pictures from dealers' galleries to collectors and museums. These sales, following those recorded last week, notably of an example of the little known Breckelenham, to the Worcester Museum, are significant and encouraging. They prove, especially on the eve of so large and important an art auction as that of the Yerkes collections, that collectors have wakened from a seeming long sleep, and that business in the art world is satisfactorily reviving. The sale of the famous portrait group of Franz Hals and family by that master, and one of his masterpieces, for an unauthenticated figure, but which must have been a large one, has been followed by the sale of a portrait head by Rembrandt to the same collector by another New York art house.

The fact that two American art galleries have recently secured important works, the Morgan Museum at Hartford, a superb example of the modern French landscapist, L'Hermitte, and the Corcoran

Gallery at Washington, a remarkable and beautiful example of the early American painter, Benjamin West, is also a cause of gratification. All these sales and others of importance rumored, go to prove that really good pictures are, as always, a good investment.

IS THIS POSSIBLE?

According to the N. Y. Times, a meeting of the Board of Directors of the Lotos Club has been called for Monday evening next, to consider, and presumably to act on charges preferred against Arthur Dawson, a life member of the Club, and William Clausen, a member, growing out of developments in the case still before the courts, of Mr. William T. Evans against Mr. Clausen, and in which the senior counsel for the plaintiff is Mr. Frank R. Lawrence, president of the Lotos Club.

This news has created the utmost surprise in the clubs of New York. It is against all club precedent and custom for a governing board of a club of gentlemen to take any action against or to expel or suspend any member in good standing, in consequence of any legal or financial troubles in which he may be involved outside the club, and which do not affect the club itself, or the comfort of its members. If any such action should be taken by the Lotos directors, as is intimated, especially any which might prejudice the verdict of the jury in the suit still being tried, it not only would be unprecedented but would seem to be most unfair and unwise, and would virtually amount to persecution and in an extreme form.

A PLEA FOR PICTURE REGISTRATION.

The now famous Evans-Clausen case, which bids fair to impair seriously, if not to shatter, several reputations for connoisseurship, if not for honest dealing, but from which, as it is not concluded as we go to press, we are again this week estopped from commenting upon editorially and prevented by its length and its exploitation in the dailies from recording in our news columns certainly seems to justify our plea for the registration through a central and independent bureau, of pictures and art works. Had the pictures in dispute in the famous case been properly registered and entered in a ledger, with date of sale, if not of production, and accompanied by written testimony from the artists, to be passed to each succeeding buyer, the present scandal could not possibly have occurred.

When will artists, and American artists are now more especially concerned, as well as all reputable dealers, realize that some such Bureau of Registration is the only efficacious way to prevent the recurrence of such incidents, and such cases so generally injurious to the art business as this of the present time?

Let us have a Bureau of Registration of all pictures and art objects produced from now on in these United States, at least.

PICTURES OF QUALITY.

In his large studio at No. 140 West 57 Street, Mr. Emil Pacully is showing to collectors and art lovers a score and a half of well-selected pictures of rare quality. Many of these are by old masters and they, with their modern fellows, have an unusual history, in that they come from the collection of the Infante don Sebastian of Bourbon and Braganza and the Duke of Pastrana, direct descendants of Philip IV of Spain. Not that these beautiful canvases need even this good pedigree, for to the cognoscenti they speak for themselves. Two of the best examples which M. Pacully has brought over, the fine example of Rubens, "Thetis Plunging Achilles in the Styx," and a rarely choice Van Goyen, have been passed into the possession of well known American collectors.

This example of Rubens, which is highly commended by Paul Lafond and Paul Leprieux, Curator of the Louvre, is not only beautifully conserved, but a most typical example in Rubens' best manner. It was one of a series of pictures illustrating the life of Achilles, which Rubens composed a short time before his death, with the idea of having it reproduced in Gobelin tapestry, and mention is made of this series in the inventory of his possessions left at his death. They were executed for Philip IV, and were engraved by Ertlinger, a fellow townsman and contemporary, as shown by engravings bearing the signature "Rubens Pinxit Ertlinger. Fecit a 1679—Antwerp."

The pictures now in Mr. Pacully's atelier include the "Apparition of the Virgin to St. Ildefonso," by Memling, a characteristic example, and which was shown at the exhibition of early Flemish masters in Bruges, 1902, a most quaint and curious example of the early Flemish master, Jheronimus Bosch, "The Last Judgment," also shown at the same exhibition as the Memling, a half finished picture by Rubens, painted between 1622 and 1624, for the Infanta Donna Isabella, Regent of the Netherlands and Austria, entitled the "Gathering of Manna," and which is encircled by a dainty garland of flowers, painted by Van Beughed, and three marines describing a voyage of John of Austria, son of Philip IV, by David Teniers, the Younger.

There are also in this remarkable little collection an interesting portrait of the Infanta Isabella Clara Eugenia, by Gonzalez, the pupil of Velasquez, a typical Ribera "St. Andrew, the Martyr," a most characteristic striking and full length portrait of Garcia de la Prado, Mayor of Madrid, by Goya, which ought to hang in the Metropolitan; a most charming and typical little Greuze "Girl with a Pigeon" from the Paris Exposition of 1900; a head by Fragonard, "The Philosopher"; another example of Fragonard, rather sketchy but delicate and delicious in color, "In the Cornfields," and a signed and typical example of J. Vernet, "The Tempest."

Among the modern works are two examples of Courbet, a half length portrait of Mr. Pacully by Lenbach, one of Mme. Pacully, also by Lenbach, and an interesting little sketch, "The Fisher," by the late King of Portugal, presented to Mr. Pacully by His Majesty as a souvenir on the occasion of his visit to Portugal.

CORRESPONDENCE.

"Beaux Arts" Painters' Society.

Editor AMERICAN ART NEWS:

Dear Sir:

College days have found souvenirs to all men, but such souvenirs of a place of zealous study are especially dear when men are artists and the place is far away and the course of study has more fascination than can have that of any institution of mere book learning. Architects and sculptors of the great Art School of Paris have organized in this country but, as yet, there is no enduring association of its students of painting.

I, therefore, as the first American student of the Ecole des Beaux Arts (entering Dec. 1863, upon its opening to foreigners, to study in Cabanel's class for two years) invite any and all who have studied in the painting department, to join in establishing a society in New York for genial association at regular meetings or dinners, for extending courtesies to visiting "alumni," for society exhibitions here and on circuits and, in short, for any measures that may foster the fraternal spirit of the dear old school and aid its students professionally.

As not only the first American of the school, but as a former attendant at dinners of the Cabanel and Bonnat classes in Paris, an exhibition for several years at the salon, a former President of the Phila Sketch Club and Secretary of the Berceau, Ramblers and Pen and Pencil Club of Paris, I have had a range of experience and acquaintances during nearly fifty years of art life that, in friendly opinion, suggests my taking the first step in forming the association indicated. If only a dozen adhesions are received a meeting will be called and, with gradual additions, a permanent organization effected, officers elected and plans formulated for a perhaps most influential and beneficial future.

A. G. Heaton, member of National Arts, Lotos and Salmagundi Clubs.
Carnegie Hall, N. Y., Mar. 22, 1910.

Editor the American Art News:

Dear Sir:

In whose hands does the future of American art rest?

Presumably the Society of American Art Collectors, as far as one could father from the speech made by Dr. Humphreys at the Artists' Fund Society dinner at the Salmagundi Club a few nights ago.

Dr. Humphreys is the prime mover in the proposed exhibition of American pictures in London, and by his own statements he is not a collector now, having ceased collecting for the reason, as he stated, that his house is filled, and the best pictures are in the servants' rooms.

If Dr. Humphreys wished to work in the interests of American art and continue as a collector, he would get rid of some of his pictures (for he surely must have outgrown some of them) and keep up with the times, instead of wasting money in the selfish gratification of making a splurge in England, boosting certain men, mostly dead ones. Let him take a chance with some of the younger men, who are really doing something.

And I wish to assure Dr. Humphreys and the Art Collectors Society that in this way they would get a great deal more pleasure and incidentally carry out that which their platform indicates—real advancement of the interests of American art.

Returning to my original question—the future of American art rests with the men who are painters, and not the Art Collectors.

Yours respectfully,

"One Who Delivers the Goods."

New York, March 24, 1910.

HENRI LEAVES HIS SCHOOL.

Robert Henri is to leave the Henri School of Art, formed last season by the painter students at the New York School of Art when he left that institution.

William M. Chase had preceded him out of the school, which was known under his name. These two leavetakings resulted in the final disruption of that school, now reorganized under the title of the New York School of Fine and Applied Arts.

Mr. Henri is to leave the new school in the hands of painters who will follow out his theories in teaching, namely Homer Boss and Julius Golz, and is to go to Europe at the end of the school term in June. He leaves the school because it takes too much time away from his painting.

LONDON LETTER.

London, March 16, 1910.

Some 290 drawings by Continental and British masters, selected from the Salting Collection for acceptance by the British Museum Trustees, are on exhibition in the public gallery of the Prints and Drawings Department of the British Museum. These include a set of 32 drawings by Clouet, 16 Rembrandts, 5 chalk drawings by Watteau, 4 large drawings of Venetian state ceremonies and other subjects by Antonio Canale, numerous landscape sketches by Constable and Gainsborough, 18 watercolors by Turner, and fine examples of Durer, Holbein, Andrea del Sarto, Vandyck and other old masters.

During his stay in Paris King Edward visited the studio of Edward Detaille and there inspected the veteran artist's large picture representing His Majesty presenting colors at Windsor Castle last summer to a num-

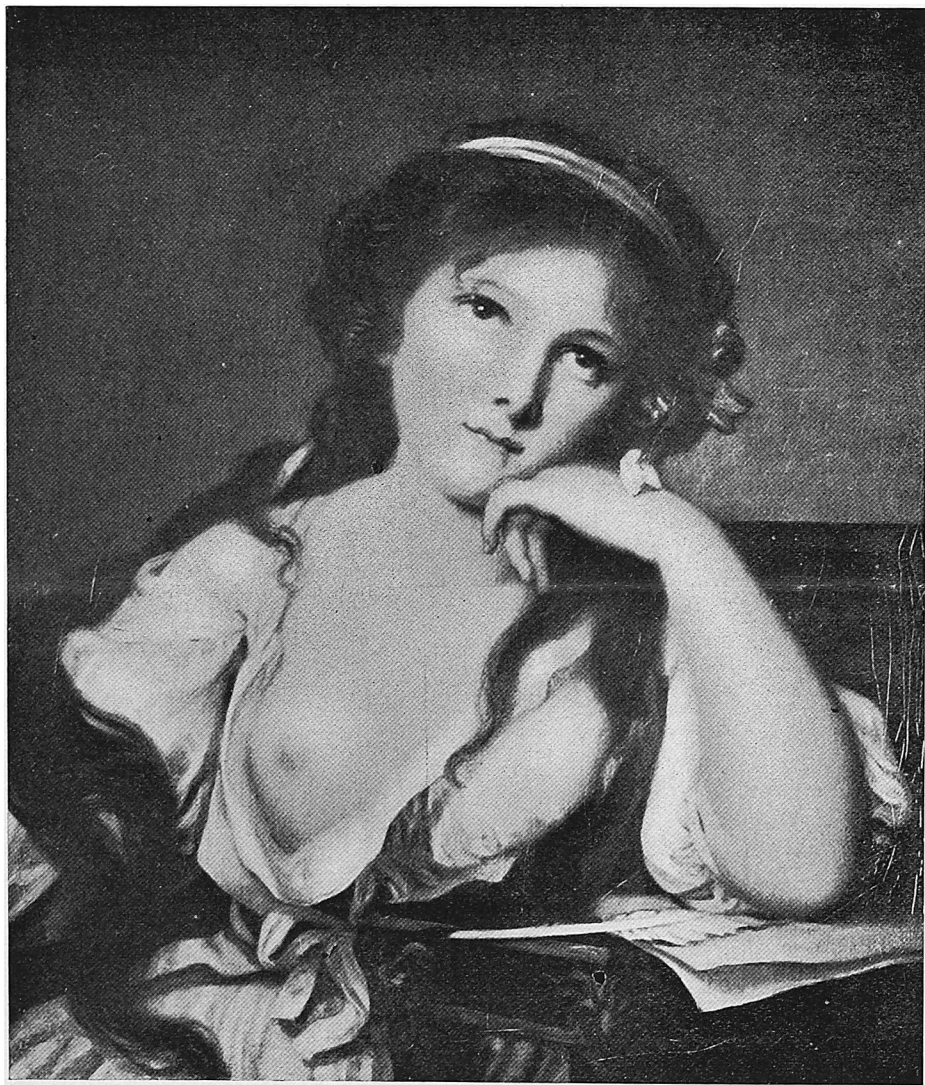
ber of Territorial battallions. This work, which is a commission for the Royal collection, may possibly be seen at the Royal Academy, of which M. Detaille is an Honorary Foreign Academician.

Unless the sum of £12,000 is raised to retain them locally, it is reported that three important works by Hogarth, now in the possession of the Bristol Fine Arts Academy, will be sent to London for sale by auction. These huge canvasses, which aggregate about 1,400 yards, represent the burial and resurrection of Christ and were painted for the vestry of Redcliffe Church, Bristol. The church authorities hold Hogarth's receipt, dated August 14, 1756, for £525 for the trio.

The Rev. Stephen Barras, rector of St. Laurence Jewry, has discovered a portrait sketch which he claims to be that of Charles Prince of Wales afterwards Charles I., painted by Velasquez at the Spanish Court on August

30, 1623. The shape and character of the figure are akin to those in Vandyck's equestrian presentment of Charles, on the other hand the closely realized flesh painting does not suggest the sketch mentioned by Pacheco, while the handling of the light effect is suspiciously mature for a Valasquez of 1623. In 1849, a portrait bust described as "Charles Prince of Wales" by Velasquez, was shown at a Bond Street gallery, claimed as a stolen heirloom by Lord Fife but successfully retained by the then owner John Snare of Reading. This picture went to America in the fifties and speculation is now rife as to whether Mr. Barras's work is this same "Snare-picture" which has found its way back to England.

At Christie's, Sir Hugh Lane recently paid 950 guineas for a Holbeinesque group of eleven figures, catalogued as Sir Thomas More and his family. A



REVERIE.
By Greuze.

Courtesy American Art Association.

In the coming Charles T. Yerkes sale.

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These prices show that the picture market here is quiet if not actually depressed, and no sales of outstanding importance are expected this month.

PARIS LETTER.

Paris, March 16, 1910.

An exhibition of twenty-seven pastels and eight paintings by Mlle. Louise Breslau, at the galleries of Durand-Ruel, has attracted much attention, and justly so. The pastels are mostly of children, with breadth of treatment and delicacy of color, while the character and expression are wonderfully given. "Les Deux Frères" is one commanding special attention for its variety of beautiful, delicate color. "La Petite Fille aux souliers rouges" is a charming scheme in violet, relieved by bright touches of red in the shoes. "Petite Fille avec chien marron" is a scheme in green and maroon, while "Petite Fille en fourrure blanche" is an arrangement in blue and white. "Fillette en blouse blanche," only a head and shoulders, has a lovely little girlish pose.

During a visit to M. Etienne Bourgey, 7, Rue Drouot, I learned that busi-

ness had been very brisk in December and he had sold a whole collection of medals, besides two collections of coins, one of Gaulish, and the other, the collection of H— M— of Greek and French. One of the coins, Abdera Tetradrachme, silver, 1350 frs., went to America. At present business is slow, but from the catalogue M. Bourgey has just issued for two sales after the middle of this month and a large one in the beginning of April, the prospects are excellent.

At the Hôtel Drouot, recently, a salon in modern tapestry d'Aubusson, brought 3,005 francs; a mahogany bureau, Louis XVI, mounted with brass, 1,120 frs., and a veneered bureau, Louis XV, 700 frs. At another sale two Chinese vases, very old, sold for 800 frs., and another of the "Ming" period, decorated with flowers in color, brought 550 frs.

The collection of M. F. recently sold made a total of 93,530 frs.; "La Jeune

filie au lapin," by Tassaret, for which was asked 6,000 frs., was sold to M. Saint at 10,500 frs.; "La Mare dans la forêt," by Diaz, appraised at 10,000 frs., went to M. Schoeller for that price. He also bought "La Fée," by the same artist, for 4,100 frs.; "La Clairière," by Diaz, went to M. Montaignac, a collector, for 5,000 frs.; and to M. Hottinguer for 8,300 frs., "Les Chambrières," by Bail. "Indolence," by Chaplin, appraised at 6,500 frs., went to M. Félix Gérard, and to M. Petit at 6,300 frs., "La Mare," by Jules Dupré, estimated at 6,000 frs. "Le Matin sur le grand Canal à Venise," by Ziem, made 7,200 frs.

A special cable to The World, from Paris, says this has been a very busy week for the artists who have been getting their pictures ready for both salons. Among the Americans there are no new names to report for this year. Fewer students than usual have come to Paris. Of that number not



PORTRAIT OF A LADY.
By Franz Hals.

Courtesy American Art Association.

In the coming Charles T. Yerkes sale.

one has displayed unusual talent. Several American artists whose works generally are a feature of the salons are away from the city this season, but it is expected that the works of some may be exhibited.

Frederick Frieske is sending a very large portrait of two women. Richard Miller is also sending a portrait. He announces his intention of going to America in the Fall and probably will remain there permanently. Henry S. Hubbell, who recently sold some of his handsome paintings, also expects to go to America soon and make his home there.

H. O. Tanner is sending this year smaller pictures than usual. Lionel Walden has been painting a large canvas of the Place de la Concorde at night. Myron Barlow will also exhibit. Walter Gay, Alexander Harrison, Ridgway Knight and Aston Knight and Walter MacEwen will all be represented.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 East 23d Street—The great Yerkes Collection. Admission week days \$1.00; Sunday afternoons 50 cents.

Brandis Galleries, 712 Fifth Avenue—Paintings by Luis Graner.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

Clark Gallery, 1566 Fifth Avenue—Landscapes in watercolor and pastel by Clifford Addams.

Cottier & Co., 3 East 40th Street—Barbizon and Modern Dutch paintings.

Durand-Ruel's, West 36th Street—Paintings by the younger Impressionists.

Ehrich Galleries, 463 Fifth Ave.—Special exhibition of early English Art.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—Ancient and Modern paintings collected by the late Herman Linde.

Fine Arts Building, 215 West 57th Street—Spring Academy Display—Admission, 50 cents.

Folsom Galleries, 396 Fifth Avenue—Pastels by Chas. H. Fromuth. Special display of early Persian art objects, etc.

Sketches and studies by Louis Loeb.

P. W. French & Co., 142 Madison Avenue—Private exhibitions of tapestries from the late Chas. F. Foulke collection.

E. Gimpel & Wildenstein, 635 Fifth Avenue—Portraits by Michael McKee.

Hispanic Society of America, 156th Street, West of B'way.—International Medallic Art.

Knoedler Galleries, 355 Fifth Avenue—Mezzotint engravings in color by S. Arlent Edwards.

Portraits by Miss Lois Swan.

Macbeth Galleries, 450 Fifth Avenue—Paintings by Chas. W. Hawthorne and H. D. Murphy.

Paintings by F. G. Waugh and Chauncey F. Ryder, Mar. 31-Apr. 13.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Special exhibition of works by Whistler.

Montross Gallery, 550 Fifth Avenue—Annual display of "The Ten."

National Arts Club, 119 East 19th Street—Paintings by Louis Mark.

Oehme Galleries, 467 Fifth Avenue—Paintings by John C. Johansen.

Photo-Secession Gallery, 291 Fifth Avenue—Paintings by young Americans.

Portrait Gallery of "Distinguished Americans," genre pictures, by the late Eastman Johnson, 65 West 55th St.

Powell Gallery, 983 Sixth Avenue—Paintings by Paul Cornoyer to Mar. 28.

Scott & Fowles Co., 590 Fifth Avenue—Barbizon and Dutch paintings.

Tooth Galleries, 580 Fifth Avenue—Portraits by Percy Wild.

EXHIBITIONS NOW ON.

Hoffbauer at Knoedler's.

Fourteen recent oils by Charles Hoffbauer, an American artist, long resident in Paris, and who gained deserved notice and approval for his "Roof Garden Restaurant" at Pittsburg three years ago, and has steadily advanced since then in his art, are shown through to-day in the upper gallery at Knoedler's, No. 355 Fifth Ave.

The works comprise four scenes on the Nile, a Venice moonlight, a Virginian winter landscape, three decorative figure pieces and three New York street and roof vistas. The artist is essentially a colorist, and his Nile scenes and Venetian sketch are glowing in rich color and full of light and air. His "Broadway" is well composed and has good action, his "Snow in Virginia" is crisp and clear in atmosphere. Very poetical and tender in tone and feeling, is the "Madison Square Fog," while the sketches from the Singer Building are picturesque and fine.

Hawthorne's and Murphy's Works.

Charles W. Hawthorne and Hermann Dudley Murphy are showing recent works at the Macbeth Gallery, No. 450 Fifth Ave., through March 30. The very dissimilar work of these two good painters offers an interesting diversion. The former shows fourteen portraits and figure works, and the latter twenty-eight landscapes, marines, coast scenes, and still lifes.

Strong characterization, broad and virile brushwork, and soberness—almost too much soberness of color in flesh tints—mark the work of Hawthorne. He is a studious, thoughtful and sober painter, who puts his soul into his canvases, and who impresses with his realism and analysis. He does not allure or attempt to allure, through grace or beauty of subject, but he convinces, and his work is true and always interesting. It could be wished that his women were less pallid and ghostlike in color. That the artist could make his flesh tints more natural, is evidenced by his "Florist's Daughter," which has good color quality. There is loveliness of expression in "Mother and Child," and, as always, unusual characterization, especially in such canvases as "The Fisherman," "Boy with Grapes," "Boy with Wine," and "The Net Mender."

Hermann Dudley Murphy, who is gradually passing from the too strong influence of Whistler, which has made his charming work lack originality of late years, is one of the most refined of American painters. In the present display he is at his best, and the series of delicately colored, dainty, appreciative Venetian scenes and his "Vesuvius," "Lipari Isles" and "Stromboli" are delicious in color, atmosphere and feeling. He strikes a stronger note in two views of Mount Monadnock, clear-aired and snow covered, and his two little still-lives are beautifully painted with charming composition and delicate color. Altogether a most attractive, dainty display.

Younger French Impressionists.

Some 32 examples of the younger French Impressionist painters—d'Espagnat, Maufra, Andre, Loiseau and Moret—are on exhibition at the Durand-Ruel Galleries, No. 5 West 36th St., through Apr. 9. The display is unusually important and interesting, and the galleries hung with these high keyed joyous transcripts of French coasts and country strongly appeal to all lovers of "summer and the sun."

It is difficult to select any particular works for special mention.

Lovers and students of the Giverny school and its followers and imitators have each and every one his or her favorite among these younger and good painters. All are typically represented—Maufra, by his well known and truthful views in and around Havre, d'Espagnat by his full-aired landscapes, and by that tour de force, "Woman and Children—Lake of Annecy." Moret by his virile transcriptions of the stormy Breton coast, and Loiseau by his river scenes and landscapes, quivering in sunlight and beautiful in color. André is the least

known here and his deeper colored, almost flat tint transcriptions of Paris streets and gardens are curious and yet truthful. The work of all these strong painters grows, and rapidly, upon the student and art lover, and the present display is well worthy of a visit.

Early English Pictures.

To the exhibition of pictures by the early English painters at the Ehrich galleries, No. 463 Fifth Ave., there has been added a half length, well painted portrait, a most unusual example by Barker of Bath, known here only as a landscapist, of Mrs. Major Curtis. The portrait, which is well authenticated, has the feeling, and almost the treatment of Gainsborough, and the fair subject sat or rather stood in a rich black gown and a black Gainsborough hat, a most effective creation with long plumes for the old limner. Other recent and notable additions to this attractive display, are a landscape, evidently painted in France by E. Garvey; another landscape by Zuccarelli, which suggests Wilson, a familiar head of George IV by Sir William Beechey; a "Shipwreck," by Peter Francis Bourgeois, which suggests both Vernet and Turner; a characteristic portrait by Opie of Archdeacon Owen, and a three-quarter length standing portrait of a young woman in a green riding habit, by Sir Edwin Landseer, very old-fashioned and a trifle stiff in pose and hard in color, but with a certain charm of refinement and expression.

ANNUAL EXHIBIT OF "THE TEN."

With the robins and the jonquils come "The Ten." This little band of American painters are the attendants in the art world of the jocund springtide, and this year, their thirteenth visit, bring the most beautiful of artistic offerings that they have yet given to the art public. Their exhibit, which opened on Wednesday at the new Montross Galleries, No. 550 Fifth Avenue, and which will continue through April 16, is heightened in effect this year by the beautiful setting given to the pictures by the new and charmingly appointed and well lit rooms in which they are hung.

This year, for the first time in some seasons, all "The Ten" are represented, the usual absentee, Edward Simmons, sending a half-length seated portrait of a lady broadly and strongly painted and with fine expression. There are thirty-three canvases shown, of which J. Alden Weir contributes seven, Robert Reid, Childe Hassam, William M. Chase and Frank W. Benson four each; Joseph De Camp and Willard L. Metcalf three each; Edwin C. Tarbell two, and T. W. Dewing and Edward Simmons each one. The general effect of the display is one of beautiful color, sunlight and air. Almost all the works are in a high color key, and are joyous in atmosphere and feeling, are most appropriate to the season, and a delightful harbinger of the coming "summer and the sun."

Some Notable Work.

When an exhibition has such a high level of excellence as the present, for it can be said without hesitation that it does not contain a poor or even a weak canvas, it is the more difficult to select any especial works for particular mention. The best pictures in the display will be chosen by individual judgment and predilections. The writer is of the opinion that Robert Reid, with four examples of his always fine essentially decorative and thoroughly artistic work, and especially with his half-length fancy portrait of a girl in summer costume, entitled "The Shell," in which he presents a fair maiden in diaphanous stuffs, holding up a vari-colored shell, whose exquisite iridescent hues are repeated in the dress, strikes the highest note of achievement in the display. His "Brass Bowl" is again a delightful

piece of figure and still life painting exquisite in color, his "Blue and Yellow," a full-length standing half-size figure of a young woman clad in a blue and white flowered kimono, standing against a gorgeous gilded Japanese screen, is most decorative and alluring, and his little landscape, "Misty Rain" is delicious in color and tone and full of sunlight and air.

The Boston Painters.

One always expects great things from the Boston members of "The Ten," and this year they are, as usual, to the fore. Tarbell sends his always delightful interior with figures, "Josephine and Mercie," from the Corcoran Gallery, Washington, and a full-length standing portrait of a child in whites and blues, sympathetic, delightful in expression and most frankly and beautifully painted. From Benson come two marines, one a large expanse of ocean, "Summer Night," truthful, simple and entrancing, with fine distance effect, and another and smaller marine, "Shimmering Sea," painted in a joyous high key. A little study of sunlight, which recalls Sorolla in limpidity and clearness, and an interior with figure, "The Gold Screen," with remarkable painting of detail, fresh and clear in color, complete his exhibit. Joseph De Camp shows two characteristic solid and richly painted half-length portraits, and a typical fancy figure portrait "Roses," altogether lovely in arrangement, strongly drawn, gracefully posed, and with rarely fine details, but with flesh tones, as usual, a trifle too hot.

Hassam and Metcalf.

The four examples of Childe Hassam include one of his typical marines, with rocks, "Summer Sea," vibrant in color and sunlight, a three-quarter-length portrait of a young woman standing by a table on which are tall vases filled with spring flowers—a most decorative and charming arrangement in blues, a decorative and remarkably detailed study of architecture; an old wall with figures before it, entitled "The Chinese Merchants," and a full-length female nude, "A Spring Garland," delightful in color and tone, but a trifle stiff and wooden. The best of Willard L. Metcalf's three fine examples is the "Frozen Pool—March," exceedingly simple in theme and directly painted with all the poetry of Twachtman. "The White Mist," loaned by Mr. Kimball, is a tonal study with lovely sentiment, and "The Red Maple" is a characteristic example.

Weir's Fine Show.

J. Alden Weir is well exemplified by seven examples in which he runs the gamut of his sensitive, poetic brush, from "The Hunter's Moon," a wide expanse of country under a starry sky just silvered with moonlight, full of mystery and awe, to his high-keyed "Summer Time," filled with shimmering light. The color scheme of his three-quarter length standing portrait of a "Flower Girl" is most delicate and attractive, and his "Building a Dam" and "Sumach" are the most charming outdoor studies imaginable.

Works by Chase.

The veteran Chase has come into his own again in landscape painting with two little high-keyed, clear-aired and delightful studies near Florence, and a study of an Oleander Bush. He is also represented by one of his typical and clever still-life paintings of fish. It was good judgment that placed this last picture in the display, if too late for the catalogue, for it is the universal opinion that in still-life painting the artist most excels. A characteristic tonal little figure-piece, "A Musician," by T. W. Dewing, loaned by Mr. Charles Deering, one of the best from his brush for some time, the woman more graceful and less angular than usual, completes the works in this altogether charming display.

The lesson of "The Ten" is again, this year as ever, one of hope, of life and of progress. The display strikes the strongest, most vital and resounding note of the year, and there can be no question of the present fulfillment and the future of American art, when such exhibits are possible.

James B. Townsend.

VITALL BENGUIAT SALE.

Prominent collectors and society people attended the sale, Mar. 18 and 19, of the Vitall Benguiat collection of art objects, textiles, rugs, etc., at the American Art Galleries. Sir William Van Horne, the Canadian collector, paid \$50 and \$42.50 respectively for a pair of sanctuary lamps. A Philadelphia dealer paid \$710 for Hispano-Gothic-Moresque rug. A pair of XV Century Italian bronze vases was sold for \$720, a bronze statuette for \$775, a XV Century bronze statuette for \$350 and a Spanish sanctuary carpet for \$575.

LUIS GRANER AND HIS ART

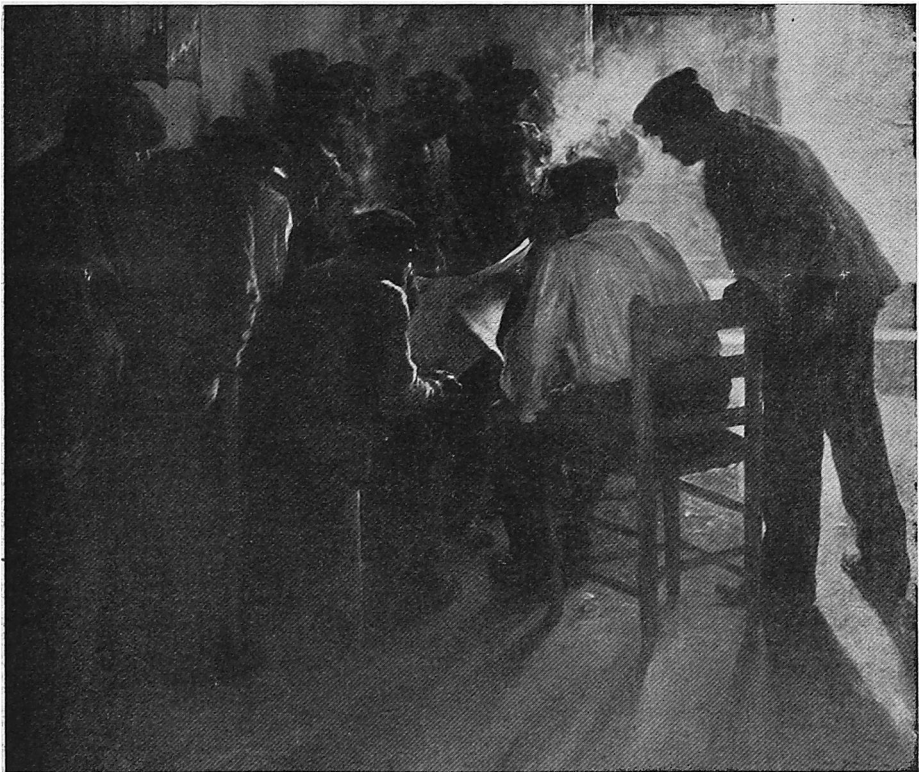
The exhibition of oils, figure subjects, landscapes and marines by Luis Graner, of Barcelona, Spain, now on at the Brandus Galleries, No. 712 Fifth Ave., and which will remain there through Apr. 2, introduces to American art lovers a new and forceful personality. Although crowned with honors in his native country, a winner of the Prix de Rome, a frequent and welcome exhibitor at the Paris salon, and well known



SEÑOR LUIS GRANER.

through his work in all the large European cities, Señor Graner has not before exhibited the products of his brush in the United States.

There has been some anticipation expressed, both in public and private, that the work of Señor Graner would be found to be a reflection of that of either Sorolla or Zuloaga, his two distinguished compatriots, who have preceded him in this country. This anticipation, however, was not well founded, for although Graner translates with almost the skill and facility of Sorolla, the flashing wind-blown seas and marvellously colored waters of the Spanish Riviera, and paints Spanish types with a good deal of the directness and force of Zuloaga, he is yet distinctively and distinctly original, and his works represent his own strong personality. He was born in Barcelona about 45 years ago, studied in the Barcelona Academy, where he won the Prix de Rome and then went to Italy to reside for purposes of study and research, several years. Returning to Barcelona, he established a studio in that city, and sent his pictures to Paris. He was soon made an associate of the Salon, and several of his canvases have been bought by the French and German governments.



ANARCHIST MEETING.

By Luis Graner.
On Exhibition at Brandus Galleries.

An Original Painter.

A glance around the galleries, where are hung a score or more of his characteristic interiors with figures, single figure studies, studies in reflected light, nocturnes in Barcelona harbor, and a recent one painted in Union Square, New York, and several marines and coast scenes, reveal the painter as a man of unusual versatility in subject, a rarely good colorist, a splendid draughtsman and a master of composition. In fact, his work as a whole strikes the strongest note in art seen in New York in many a day. It is understood that only a regrettable custom house delay, which detained his pictures beyond the time of the opening of the present Academy exhibition, prevented one of his most typical canvases from being given the unusual honor of an invitation place on the walls of the Vanderbilt Gallery in the Fine Arts Building.

A Student of Character.

In the present display, which will doubtless draw interested throngs to the new and handsome Brandus Galleries, the pictures which will probably command the most attention are the interiors with figures, "Scene in a Cabaret" and a "Meeting of Anarchists," "Fire Fishing by Night on the Catalan Coast," the beautiful nocturne of Barcelona Harbor, a large marine, exquisitely beautiful in color and superb in distance and air, some articles of figures under reflected lamplight or moonlight, a panel of characteristic heads, and the study of a "Peasant with Wine Jug."

It is seldom that one sees finer and more truthful presentments of character than in these figure works of Señor Graner. The types which he chooses as his subjects, while drawn from the laboring elements, are more agreeable than those selected by Zuloaga, and he invests them with a vitality and nat-

uralness, which render them startlingly lifelike. His drawing is impeccable and his compositions are admirable and bear no suggestion of artificial arrangement. What could be more truthful and impressive than his portrayal of two burglars or assassins muffled in their cloaks and listening intently behind a slightly opened door, from behind which a light streams out. One feels their intentness and suspense. Very natural and lifelike also are the group of peasants in the cabarets, and dramatic in its intensity is the scene in which, by the light of flaring beacons on the pier head, the Catalan fishermen draw their nets laden with finny prey.

As said above, the landscapes and marines of Señor Graner are notable for their splendid color and fine sunlight and air. The reflections of sky in the greenish blue water in the large marine, and its delicate and tender color scheme are quite as good as any Sorolla has painted of the kind.

A Painter of the Night.

Graner has been called, as was Vernet, "The Painter of the Night." Another specialty which has made him famous is his painting of heads. The Infante Paz, who is an expert in art, acquired one of



STUDIO OF LUIS GRANER.

these pictures in Munich, which she greatly values. One of his heads of well known people is owned by the German Emperor, who values it very highly.

Honors at Home.

As to the honors bestowed upon the artist in his native city, while very young, he exhibited his "La Herreria," in an International Exposition at Barcelona and obtained the first prize, given by the Queen Maria Cristina to the best picture by a Spanish artist. Graner has received no applause which was not deserved, and all his triumphs were well won.

The old student of the "Bellas Artes" school of Barcelona—for some time pensioned from Rome—has improved enormously in art, and vigorous from birth, he is now inclined to the elegant and subtle, especially to the great. He is well controlled, cautious, full of experience and in perfect possession of his technique.

OBITUARY.

Hamdi Bey.

The death is announced from Constantinople of Hamdi Bey, the famous archaeologist and director of the Imperial Museum in that city. He was born at Constantinople in 1842, and studied law and art in Paris. After holding the governorship of the vilayet of Baghdad and several other high offices, he was appointed director of the Imperial Museum in 1882. He collected all the antiquities found on Turkish territory, and made them accessible to the study of foreign men of science. At his instance a special building was erected in 1892 in the Outer Court of the Old Seraglio for the Greek sarcophagi found in Sidon. In 1882 he founded a Turkish School of Art in Constantinople, which he organized on the European model without regard to the tenets of the Koran. As a painter he gained success in architectural subjects with figures from Oriental life. He exhibited two pictures in the Royal Academy Exhibition of 1909 in London. His works were also hung in

the Paris Salon. As reporter of the Committee of the Chamber for the Revision of the Constitution he read the *fetva* for the deposition of Abdul Hamid. Since 1888 he had been Turkish member of the Ottoman Debt Administration.

Tom Browne.

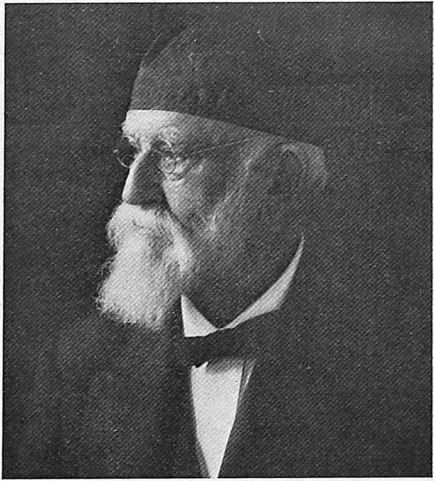
A cable from London announces the death of Tom Browne. He was well known as the author of Tom Browne's "Comical Annual," Tom Browne's "Cycle Sketch Book," and the "Night Side of London." He visited America several years ago and made some caricatures for the Chicago Tribune, which attracted much attention.

Felix Tournachon.

From Paris comes news of the death of Felix Tournachon, widely known as "Nadir." He was an artist, journalist and photographer, and was famous all over Europe.

VOSE COMMEMORATIVE DISPLAY

An exhibition of recent oils by Francois Pieter Ter Meulen, the noted sheep and landscape painter, is now on at the galleries of R. C. and N. M. Vose, of No. 320 Boylston St., Boston, and this exhibition, of unusual importance and interest to art lovers, celebrates the sixtieth anniversary of the establishment in business of the father of the Messrs. Vose, the esteemed Mr. Seth Morton Vose, of Providence, R. I., who has recently happily recovered from a serious operation.



MR. SETH MORTON VOSE.

A Veteran Art Lover.

The respect for parents, and especially for the achievements of parents, is rarely, if ever, evidenced in this commercial country, and in doing honor to their sire in this event, which is unique in the history of the art business in the United States, the Messrs. Vose have unconsciously honored themselves by their appreciation of the part their sire has played in the development and fostering of art taste and cultivation in America. Mr. Vose in 1832 imported the first imported paintings by Corot to America. At this time the works of the "Men of 1830" were virtually unknown in America, but Mr. Vose, who never wavered in his admiration for the works of the Barbizon masters, nor lost faith in their ultimate value, continued to import their ultimate value, continued to import their works. In 1854 he brought over his first examples of Troyon, and by 1857 he possessed and showed examples, not only of Corot and Troyon, but of Daubigny, Rousseau, Diaz, Delacroix, Millet, and Dupre. He owned no less than 165 Corots and 69 Daubignys in 1881, and had placed many fine Barbizon pictures in the homes of collectors in Boston, Providence and elsewhere.

"The Boston Pictures."

The importations of Mr. Vose, as also a collection, brought to Boston through the influence of the late William Hunt and shown there in 1868, after an unsuccessful display in New York, gave the Barbizon canvases the title of "Boston Pictures," and they were generally sent to Boston by the New York dealers for sale. The hasty New York dealers are long offered to repurchase them at an enormous advance over the sum originally paid by Boston collectors, so that a considerable number changed hands. A small "Shepherdess," by Millet, for example, sold by Cadart in Boston in the early '70's for \$750, a figure considered extravagant at that time, brought \$16,000 twenty-three years later.

Successive Business Moves.

The business of the present house of R. C. and N. M. Vose was established by the elder Vose in Providence, R. I., March 17, 1850. It had previously been under way from 1841. Mr. Vose dealt in paintings, etchings, and art objects

there for many years, and had a large exhibition gallery, while he had only private exhibition rooms in Boston in which were shown high class paintings. He was for many years in the Studio Building in Tremont St.

Mr. Vose began to purchase pictures by the Barbizon and Romantic masters almost from the first. He had two most sympathetic co-workers in the late Theodore Robinson and William M. Hunt, and his gallery was the rendezvous of the leading art lovers of New England—such men as Quincy A. Shaw, Peter C. Brookes, Martin Brimmer, Robert Hooper, Thomas Wigglesworth and others, who were the first to buy the Barbizon pictures, being accustomed to call and meet there.

Exhibition of 1908.

The exhibition made of the works of the "Men of 1830" at the Vose galleries in 1908 was composed largely of works from the collection of the elder Vose, and was a revelation to art lovers. Even then only a small part of Mr. Vose's collection was brought out from storage. In 1897 Mr. R. C. Vose took the Boston end of the business under his own name, and later on Mr. N. M. Vose, his brother, became associated with him under the present firm name.

The firm name has recently built a large new gallery, one of the largest, best equipped and best lit in the country. In this gallery "one man" exhibitions, chiefly of the work of American artists are given, and will be held each season. Such painters as William M. Chase, Paul Dougherty, Sergeant Kendall, F. S. Church and the late George H. Boughton have already been represented in these displays. The house carries also a large and representative stock of foreign pictures.

The Ter Meulen Display.

François Pieter Ter Meulen, whose works make up the present commemorative display, was born in 1843, and is a pupil of J. van de Sande Bakhuizen and a resident of The Hague, Holland. He was awarded a silver medal at the International Exhibition, Amsterdam, 1886; Paris, 1889. Gold medals: Munich, 1891, and the International Exhibition, Munich, 1892. He is the president of the art society "Pulchri Studio." Ter Meulen stands alone to-day, as a sheep painter, without a peer. Of Holland's brotherhood of landscape painters of the older generation, he and William Maris alone remain. The names of these two men will go down to posterity with those of Mauve, Jacob Maris, Weissenbruch and De Bock.

Perhaps the most important of the examples of Ter Meulen in the present interesting display is the "Returning from Pasture," a large upright composition with a sturdy shepherd with his flock about him going down the road which stretches out ahead beneath the trees in a delightful vista. On the left is an old thatched-roof house. In all the other canvases, the simplicity and purity of color, which is for the most part a delicious harmony of grays, and the remarkable atmospheric effect are the most striking features. The painter has no equal as a sheep painter to-day. The "Willow Lane" is a delightful canvas and the masses of foliage are treated with great skill, while one feels the breezes blow through the trees.

Soft blue skies, gently undulating country, paths soon lost in the pasture, distant blue hill, blue-coated shepherd, and real sheep; simplicity and restfulness, all this, and more, one finds in

"Tending Sheep on the Dunes," "Sheep Grazing" and "Gelderland Pastures." "Sunshine and Shadow" depicts a shepherdess knitting and two sheep feeding in the shadowed foreground, while the sun floods the treetops and middle distance. "Landscape and Sheep" is a gem. All these works are companionable, individual, Mauve reincarnate, only happier. In Ter Meulen's art, his refreshingly pure color—the "joy of it all"—one recognizes a "master."

GREAT FRANZ HALS SOLD.

Mr. Otto Kahn, who is coming to the front among American art collectors, recently purchased from Duveen Bros. the well known "Family Group" by Franz Hals, which the firm in turn purchased from the collection of Colonel Warde of Westerham, England. The canvas has been loaned to the Metropolitan Museum by Mr. Kahn, where it is now on exhibition in the new Dutch room. The figure paid for this important and valuable example of the early Dutch master by Mr. Kahn is reported in the dailies to have been \$500,000, but as this figure is not confirmed, either by Mr. Kahn or the Messrs. Duveen, the price really paid remains a matter of speculation. The National Gallery of London paid \$125,000 a few years ago for another "Family Group" by Hals of less value and importance than Mr. Kahn's picture.

This important acquisition to the art treasures of America fully equals, if it does not surpass, any of the famous group portraits by Hals in the Haarlem Museum. The period is supposed to be about 1540, when the painter was about 55 years old, and at the height of his powers. The workmanship is bold and free. The canvas figured at the Winter Exhibition of the Works of Old Masters held at the Royal Academy in 1906. It was bought by Mr. John Warde at the William Bristow Sale, held in Dover Street, London in 1759, but remained in the Warde family and was unknown to the public until its exhibition at the Royal Academy. As the legend runs that Mr. Warde bought the picture from Mr. Bristow 151 years ago for only \$250, Mr. Kahn figures that the original purchase sum with accrued interest would now amount to about the price he paid for the canvas, which computation brings the figure to some \$300,000.

The composition consists of five figures and a dog. The painter and his wife with a quaint expression of amusement on their faces are seated in the centre of the canvas; on the left is their little son with a stick in his right hand and his left hand thrust into his pocket, and on the right their little daughter, dressed in a miniature edition of her mother's costume, that of the Dutch families of that period. Somewhat in the rear, and behind the mother and daughter, stands a black page, dressed in a brown suit with a white collar, while a shaggy coated dog at the girl's side is brown in color. In the background is a thick clump of trees on the left and a flat country with the spires and roofs of Haarlem in the distance on the right.

The painter's wife was Lysbeth Rysiers, whom he married en secondes nocces in 1617. The color scheme is one of browns and grays, and the picture is low in key, the most striking note of color being the blue-green collar of the painter, turned down over his black velvet coat. The great charm of the canvas is its sober and decorous and absolute lifelike presentment of the subjects. This man and woman and their children as portrayed by the magic brush of Hals are alive today.

NEWS ITEMS.

President Fallieres has shown much interest in the approaching French Hospital Bazaar, to be held in the Metropolitan Opera House, April 5-9. He has sent over one of the rarest pieces of Sevres that has ever left France. The group is entitled "Maternity," and is by a leading French artist. The French Government has also sent over a group of 18 pieces, of which seven are by Falconet. In addition to these are the "Four Seasons," by Gaines, two Chaumont vases by Bienville, and a Marlotte vase by Trayer.

The Columbus Art and Industrial Institute of New York is to receive, as an Easter gift, \$500,000. The Countess Leary is the founder of the Institute, which will be a free university of art where all the higher handicraft will be taught.

Through the efforts of Mrs. L. Evelyn Tronson, the famous Hellenic portraits will be exhibited at the Actor's Fund Fair. Mrs. Tronson has a studio at No. 1 East 40th St., and will lecture on these portraits. These pictures come from the Graf heirs of Vienna and are heavily insured. The artist who painted them lived 2,000 years ago.

Cullen Yates has had the unusual honor paid him of having one of his recent landscapes, "Shawnee Rock on the Delaware," chosen by the official table of the French Government as an exhibit at the coming French Hospital Bazaar at the Metropolitan Opera House.

Thure de Thulstrup, the marine painter, was invested with the Order of the First Class of the Order of Vasa at the dinner of the Swedish-American Chamber of Congress at the Hotel Astor, Monday evening last. The decoration was conferred by the Swedish Minister of the United States, Herman de Langercrantz, by order of the King of Sweden.

One hundred oils by modern American painters have been selected by Director Trask and his assistant, Mr. Browne, for the coming Exposition at Buenos Ayres and Santiago, Chile. The director and assistant will sail on the steamer Verdi for Buenos Ayres, April 24, and the pictures will be shipped on the same boat. The Buenos Ayres Exposition will open in early June.

Mr. W. E. D. Stokes thinks he has made a "find" in the art line. He recently bought two old canvases which did not look promising, but submitted them to Joseph Gill-Martin for cleaning and it is hoped that one is by Titian. Investigation has not yet advanced far enough to determine what the authorship of the canvas.

Albert Sterner has received a commission from a monthly magazine to go to Italy, and intends to lease his studios in this city and at Newport.

Many inquiries are being made as to the whereabouts of Jonas Lie and Van Perrine. Both men showed such good and promising work a few years ago that their absence is remarked. Jonas Lie went to Norway last year, but is said to have returned. No pictures by him have been seen, however, for many months.

The fifth annual exhibition of selected watercolors by American artists is on at the Detroit Museum until April 1. There are 163 numbers in the catalogue. The majority of the exhibits come from the last exhibition of the American Watercolor Society in New York.

WITH THE DEALERS.

The week is one of anticipation and excitement as regards the great auction sale of the season—that of the collections of the late Charles T. Yerkes, which will begin with the sale of the pictures at Mendelssohn Hall on the evening of April 5 next. Next week will be devoted to the exhibition, which opened with a press view yesterday, both at the residence and at the American Art Galleries, No. 6 East 23d St., of the pictures and art objects. The second volume—that of the pictures in the collection—of the sumptuous catalogue, arrived from the printers only on Tuesday morning, just in time to get them to expectant dealers and collectors in Europe by the swift Mauretania for cable orders for the sale.

Mr. Raphael Ichenhauser sailed for London last week and took with him Mr. Adutt, who is still seriously ill.

Mr. Joseph Duveen sailed on the Mauretania on Wednesday for London. He was obliged to leave in order to attend the opening of the new wing of the Tate Gallery, London, presented by his father, the late Sir Joseph Duveen. The fine collection of Turners owned by the Nation will be exhibited in this gallery.

Signor Ercole Canessa sailed March 12 for Naples and Hamburg. He will spend the spring at the Naples galleries of the house of the Canessa and Co., and will be in Paris later on.

Portraits of Miss Lois Swann, a relative of President Taft, and which will include her recent presentment of the President, will be shown at the Knoedler Galleries next week, from Monday morning.

An exhibition of recent pictures by John C. Johansen is now on at the Oehme Galleries, No. 467 Fifth Ave.

A tasteful and well written catalogue, with reproductions of the pictures of Alexis Jan Fournier of the homes of the "Men of 1830" and their fellows, now on view at the Schaus Galleries, No. 415 Fifth Ave., has just been issued by Mr. Herman Schaus.

A recent importation of XV and XVI century Ispahan and Polonaire rugs of unusual quality has been received at the Kelekian Gallery, No. 275 Fifth Ave.

Pictures by Frederick J. Waugh and Chauncey F. Ryder will be exhibited at the Macbeth Gallery, No. 450 Fifth Ave., from March 31-April 13.

A special exhibition of early Persian art objects, ancient MSS., miniatures, etc., will be held at the Folsom Galleries, No. 396 Fifth Ave., from Monday next, March 28, through April 10. At the same time there will be shown sketches and studies by the late Louis Loeb.



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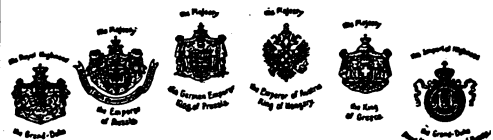
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